



## Creating Powerful Images in Art: A Multidisciplinary Approach

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What creates an engaging image in writing? In visual art? In dance? What tools do we use to make these images clear? How do varied art forms inform one another? How do our personal aesthetic and our history affect both our choices in and our viewing of art?

Let's CELEBRATE the fact that there are multiple perspectives and preferences involved in creating art and these dynamic variations beautifully reflect our humanity. The arts are invaluable in education because they offer an opportunity to move beyond the confines of right and wrong. Students are challenged to solve problems that have multiple answers, consider many options and articulate their choices. These are the skills that we need in the dynamic and evolving twenty first century.

Today we will explore the above through dance **improvisation**. Improvisation allows for multiple perspectives within a common framework. Decision are made in the moment and performed immediately. For this session we will use aspects of Lisa Nelson's Tuning Score to explore how our personal preferences affect our creative choices. Lisa Nelson is a dancemaker, improvisational performer, videographer and collaborator who has been studying the role of the senses in the performance and observation of movement since the early 70's. She developed an approach to spontaneous composition and performance she calls Tuning Scores. In her words...

"The Tuning Score, a performance research format, asks what do we see when we are looking at dance. It offers a communication/feedback system to an ensemble of players, often interdisciplinary, who act equally as directors, performers, and spectators, the inside and outside of the action constantly fluxing. Calls are made by players within and on the perimeter of the action.

In the Tuning Score each player uses actions and simple verbal calls to continually tune the image, the time, and the space. Essentially a communication format, the tools of the Tuning Score make apparent the ways the players/performers sense and make sense of movement, exposing their opinions and initiating dialogue about space, time and action and the desire to compose experience. The movement is unknown to the performers until the moment of action."

**Some of Design Principles that we will explore today:**

Use of Repetition

Bulking an Image

Foreground/Background

Contrast

Stillness

Proximity

Spatial Pathways

Tone

Rhythm

Entrances and Exits

Positive and Negative Space

**Questions to consider as the Caller:**

What inspires you to make a specific call? What do you want to see and why? What happens when the movers respond differently than you expected?

**Questions to consider as Audience:**

Why did the caller use the commands that he/she chose? Would you make different calls? What images do you remember and why? What did the movers do to help clarify the image? How did the calls affect their choices?

**Questions to consider as the Mover:**

What did you focus on in order to create movement? What did you do during the “pause”? How did the other movers affect your choices? What do you remember from the inside?

Special thanks to musician Jim Crew for providing music for our session ☺